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The Tech
Established 1881

Volume 138, Number 17

Thursday, September 06, 2018

WEATHER, p. 2

THU: 94°F | 67°F
Scattered Thunderstorms

FRI: 76°F | 63°F
Partly Cloudy

SAT: 72°F | 56°F
Partly Cloudy

New dept. heads for Courses 2, 16, 18

Former head of architecture set to begin as Cornell dean in January

By Hanna Tuomi and Billy Woltz

The Departments of Mechanical Engineering, Aeronautics and Astronautics, and Mathematics have each named new department heads.

Department of Mechanical Engineering

Evelyn Wang '00 began her appointment as the new head of the Department of Mechanical Engineering July 1.

As an undergraduate, Wang was initially drawn to the design aspect of mechanical engineering. "I started to realize that mechanical engineering had a wide spectrum of topic areas," Wang said in an interview with *The Tech*. "I could learn about all sorts of different things and then ultimately use that knowledge to think about systems [requiring] understanding of materials, thermodynamics, the design, the controls." She received her MS and PhD from Stanford University.

She was previously the Gail E. Kendall (1978) professor and served as the associate department head for operations She is currently also the director of the Device Research Laboratory. Wang said her hope as department head is to "sustain the excellence that we have and the leadership that we have in mechanical engineering in the world."

The department has identified four major areas to focus on: helping the planet, design and manufacturing, energy sustainability, and robotics and autonomy. "My hope is that collectively as a faculty, we can start to express [these areas of impact] both on the education side as well as on the research," Wang said.

"Everything evolves, so we have to think about how we educate now in this day and age. ... How do we incorporate digital learning and interface with the things that we should still teach in the classroom?" Wang continued. "Also with emerging trends and the importance of new research areas, how do we incorporate that into the things that we do in terms of the research and how we define these general directions for our department?"

Wang is taking over the role of former department head Gang Chen. "Being department head is a privilege, being able to facilitate our department to be able to do things that are hopefully bigger than what we can do ourselves, so it's an exciting opportunity," Wang said.

Department of Aeronautics and Astronautics

The Department of Aeronautics and Astronautics has named its next department head, Professor Daniel Hastings PhD '80, effective January 2019.

Hastings is currently the Cecil and Ida Green Education professor. He earned a BA at Oxford University

New Heads, Page 2

NATHAN LIANG—THE TECH

The MIT Ultimate Club meets Sept. 4 on Briggs Field.

Meal plans offer new options

Dining dollars accepted at on-, off-campus locations

By Joanne Yuan

MIT Dining's new meal plans, announced last spring, have gone into effect. All plans now include dining dollars, and some allow students to purchase meals per semester rather than per week. There are also additional options for voluntary dining plans.

First years in dorms with dining halls must at minimum choose the Any 14 weekly plan or 190-meal semester plan, while upper-level students in dining dorms must at minimum choose the 125-meal semester plan, according to the Division of Student Life's website.

Dining dollars can be used in all residential dining halls and on-campus retail dining locations at a five percent discount, according to the DSL. Contrary to the initial announcement, LaVerde's accepts dining dollars for food items, but cashiers default to using TechCASH unless requested to do otherwise. Other on-campus locations default to dining dollars.

While dining dollars can also be used at certain off-campus locations (H Mart, Harvest Coop, Au Bon Pain, Sebastian's, Oath Pizza, Chicago Pizza, and Paris Baguette), there will be no discount.

Unused dining dollars from the fall can be used for the rest of the school year, but they will expire at the end of the spring semester.

Thomas Sierra '22, who is on the 190 meals per semester plan, enjoys the convenience of using dining dollars, according to his interview with *The Tech*.

However, Sierra is also concerned about running out of meals. "I don't like that I feel like I'm always pressured to keep in mind like 'oh my gosh, I used five meals this week,'" Sierra continued.

Ayanna Pressley upsets incumbent Capuano in Massachusetts primary

Victory echoes surprise win of Alexandria Ocasio-Cortez in NY

By Katherine Seelye
THE NEW YORK TIMES

Ayanna Pressley upended the Massachusetts political order on Tuesday, scoring a stunning upset of 10-term Rep. Michael Capuano and positioning herself to become the first African-American woman to represent the state in Congress.

Pressley's triumph was in sync with a restless political climate that has fueled victories for underdogs, women and minorities elsewhere this election season, and it delivered another stark message to the Democratic establishment that newcomers on the insurgent left were unwilling to wait their turn. Pressley propelled her candidacy with urgency, arguing that in the age of President Donald Trump, "change can't wait."

Her victory carried echoes of the surprise win in June by Alexandria Ocasio-Cortez, who trounced a longtime House incumbent, Joseph Crowley, in New York. Pressley is also among several African-American progressives who beat expectations, and in some cases performed far better than polling projections; they include Stacey Abrams of Georgia, Andrew Gillum of Florida and Ben Jealous of Maryland, who each won the Democratic Party's nominations for governor.

There is no Republican on the November ballot in this storied Boston-based district, which was once represented by John F. Kennedy and is one of the most left leaning in the country.

Addressing jubilant supporters at a union hall in Dorchester on Tuesday night, Pressley said: "It seems like change is on the way."

"People who feel seen and heard for the first time in their lives, a stakehold in democracy and a promise for our future," she said. "That is the real victory, that is bigger than any electoral victory. And I want to thank you all for being foot soldiers in this movement and for ushering in this change."

Capuano conceded with barely 13 percent of the votes counted, saying: "I'm sorry it didn't work out, but this is life, and this is OK. America's going to be OK. Ayanna Pressley is going to be a good congresswoman, and I will tell you that Massachusetts will be well served." Soon afterward, The Associated Press pronounced Pressley the winner.

Pressley, who in 2009 became the first black woman elected to the Boston City Council, overcame a powerful lineup of the Massachusetts political establishment. Capuano, 66, who has held the seat for 20 years, was endorsed by almost every major political figure, including Mayor Martin J. Walsh of Boston, who deployed his extensive political machine on Tuesday on Capuano's behalf.

"This is a big wake-up call to any incumbent on the ballot in November," said Mary Anne Marsh, a Boston-based Democratic strategist. "We've been in a change election cycle for years. But Trump may have opened the door for all these young candidates, women, people of color, because voters want the antithesis of him."

Pressley, Page 2

IN SHORT

Be sure to submit **your subject registrations** (due Friday) after your advisor approves them!

The Student Lending Art Program has an open exhibition for the available artworks to borrow on Tuesdays, Wednesdays, Fridays, Saturdays, and Sundays 12–6 p.m. and Thursdays 12–8 p.m. Enter the lottery by Sept. 16.

Stop by La Sala de Puerto Rico (W20-202) today 11:30 a.m.–1:30 p.m. for **the TOUR de SHASS** to learn about the humanities, arts, and social sciences departments at MIT.

Interested in **joining *The Tech?*** Stop by for dinner Sunday at 6 p.m.

Send news and tips to *news@tech.mit.edu.*

Incumbents Baker, Warren, Galvin nominated in Tuesday primaries

The Massachusetts primary elections were held Tuesday. Incumbent Charlie Baker won the nomination for governor; he will face Jay Gonzalez, the Democratic nominee. Karyn Polito and Quentin Palfrey, respectively, will be on the tickets with Baker and Gonzalez as the candidates for Lieutenant Governor.

Elizabeth Warren, who has held her seat since 2013, won the Democratic nomination for senator uncontested, while Geoff Diehl won the Republican nomination for senator. Incumbent William F. Galvin won the Democratic nomination for secretary of state, fending off challenger 34-year-old Boston city councillor Josh Zakim. Anthony Amore won the Republican nomination uncontested.

Ayanna Pressley, who ran against 10-term incumbent Michael Capuano, won the Democratic nomination for U.S. House District 7 representative. Pressley is poised to become MIT's new Congresswoman, as no Republican primary was held.

—Jessica Shi

FAMILY REUNION

Auntie Matter, *The Tech*'s advice columnist, returns for the fall semester. **CAMPUS LIFE, p. 5**

WHEN YOU'RE CAUGHT WITH A DEAD MISTRESS

Check out the first installment of our new column, *Off the Beaten Path*. **ARTS, p. 9**

SOAKING UP THE SUN

MIT Solar Electric Vehicle Team traverses the Oregon Trail. **CAMPUS LIFE, p. 5**

CELEBRATING CHILDHOOD

MTG stages *You're a Good Man, Charlie Brown*. **ARTS, p. 9**

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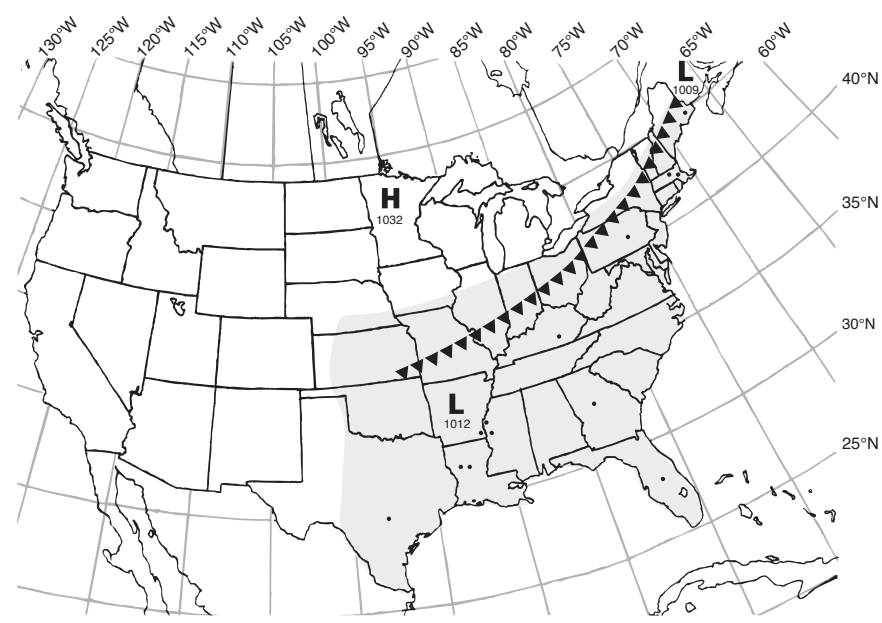

Situation for Noon Eastern Time, Thursday, September 06, 2018

Weather Systems	Weather Fronts	Precipitation Symbols			Other Symbols
			Snow	Rain	Fog
H High Pressure	Trough	Showers	*	•	Thunderstorm
L Low Pressure	Warm Front	Light	*	•	Haze
§ Hurricane	Cold Front	Moderate	**	••	Compiled by MIT Meteorology Staff and *The Tech*
	Stationary Front	Heavy	⁂	∴	

WEATHER

Fall-like weather in the cards

By Jordan Benjamin
STAFF METEOROLOGIST

While September typically heralds the beginning of meteorological fall, especially at Boston's latitude, the weather this year has not shown it. Today brings yet another day of record excessive heat and advisories to the Boston area, as temperatures soar into the mid 90s °F with high humidity. Drastic change, however, is coming. A cold front will surge across the Northeast this evening causing scattered thunderstorms, some of which could bring heavy downpours and gusty winds. In its wake, cooler, drier air will surge south into New England. High temperatures Friday will stay in the mid 70s °F, and by the weekend could struggle to even reach 70 °F. These near-normal, cooler conditions will persist for some time, and rain could even return to the Boston area early next week — bolstered by moisture from Tropical Storm Gordon's recent landfall along the Gulf Coast. In the tropics, all eyes remain on Hurricane Florence as it churns over the open Atlantic, although it is too early to tell if the storm will remain at sea or approach the US.

Extended Forecast

Today: Partly cloudy. A chance of thunderstorms in the afternoon. High around 94°F (34°C). Winds SW at around 10 mph.
Tonight: Mostly cloudy. Low around 67°F (19°C). Winds N at around 10 mph.
Tomorrow: Partly cloudy. High around 76°F (24°C). Low around 63°F (17°C). Winds NE at 5-10 mph.
Saturday: Partly cloudy. High around 72°F (22°C). Low around 56°F (13°C).
Sunday: Partly cloudy. High around 68°F (20°C).

Wang, Hastings, Goemans: new heads

New Heads, from Page 1

before coming to MIT in 1978 for his SM and PhD. In 1985 he joined the faculty at MIT, and his research interests include space systems, propulsion, space policy, and spacecraft manufacturing processes.

His work has earned him a number of awards. In 2008 the U.S. Air Force gave Hastings its Exceptional Service Award. Previously, the Air Force had granted him two Air Force Distinguished Civilian Awards, in 1997 and 1999. Hastings is also a fellow of the American Institute of Aeronautics and Astronautics as of 1997, and since 2007 he has served as a International Council of System Engineering Fellow. In 2017 he was elected to the National Academy of Engineering.

Hastings declined to comment because his appointment has not started yet. He will succeed Professor Jaime Peraire, who served as the department head since July 2011. Peraire stepped down July 1, and Professor Edward Greitzer '83 is serving as interim department head until the end of this year.

Department of Mathematics

Effective July 1 of this year, Professor Michel Goemans has been named the head of the Department of Mathematics. He had served as the interim department head for the year preceding his appointment, succeeding Tomasz Mrowka, who served from 2014 until 2017.

Goemans was the Leighton Family professor of mathematics for a decade before he became the interim department head in 2017. He earned a BS and MS from the Catholic University of Louvain before coming to MIT and earning his PhD in operations research in 1990. His research has focused on discrete algorithms and combinatorial optimization.

Goemans is currently advising John Urschel, who played professional football for the Baltimore Ravens and is now a graduate student in mathematics at MIT.

The value of Goemans' work has been recognized in multiple ways. In 2012 he was awarded the Farkas Prize, in 2000 the Fulkerson Prize, and has twice earned the Society for Industrial and Applied Mathematics Optimization Prize, in 1996 and 1999. He is a fellow of the American Mathematical Society, the Society of Industrial and Applied Mathematics, and the Association for Computing Machinery.

Goemans was unavailable for comment.

Department of Architecture

J. Meejin Yoon, formerly the head of MIT's Department of Architecture, has been appointed as Dean of the College of Architecture, Art and Planning at Cornell University. Yoon will start the position in January 2019.

Andrew Scott, professor of architecture and urbanism, assumed the role of interim department head Aug. 15. Scott had previously served as director of the Master of Architecture program, director of the Architectural and Urbanism discipline group, and associate department head. Scott was unable to be reached for comment before the publication of this article.

Pressley campaigns on slogan 'change can't wait'

Pressley, from Page 1

Pressley's win, the margin of victory, and the historic nature of her candidacy are sure to reverberate throughout Boston, a city whose fraught racial history is baked into its national reputation. Pressley said Democrats throughout the state discouraged her from running against Capuano, and John Lewis, the civil rights legend and longtime Georgia congressman, held a campaign event for him in May. Yet Pressley rode a strong turnout among Boston's minority communities toward history.

Her slogan, "change can't wait," was a nod to those who said her candidacy was disrupting the traditional order of Boston politics, she said. It was also a rallying cry for the state's only minority-majority district — that it should have a representative who mirrors the community's diversity.

Primary races for Congress in the state's all-Democratic delegation are exceedingly rare, and Pressley, long perceived as one of her party's rising stars, had shocked the Democratic establishment in January when she announced she was taking on the 10-term incumbent.

Only two of the state's nine House members are women, and one is retiring. It was not until 2012 that Massachusetts elected its first woman — Elizabeth Warren — to the Senate. It has never elected a female governor.

But perhaps one of Pressley's biggest obstacles was Capuano's liberal voting record, which denied her the chance to paint a stark ideological contrast with him. A reliable progressive vote, he was an early advocate of sanctuary cities, opposed the Iraq War and the Patriot Act and sat out Trump's inauguration. Over time he funneled millions of dollars home for much-needed transit, housing and health care projects.

Pressley and Capuano readily agreed they would likely vote the same way most of the time, leaving Pressley instead to shape her candidacy into a broad, multifaceted call for change.

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You get us the review.

ARTS at The Tech
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(aka, your new 3 a.m.
pset support group)

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Solution to Jobs

from page 12

S	C	A	R		N	A	N	A			A	B	C	S
H	O	P	E		E	V	E	N	T		C	O	A	L
O	L	E	S		A	O	R	T	A		T	O	R	E
T	A	X	I	D	R	I	V	E	R		S	K	E	W
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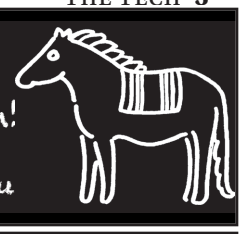
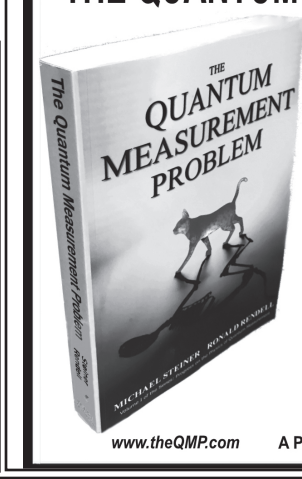


THE QUANTUM MEASUREMENT PROBLEM



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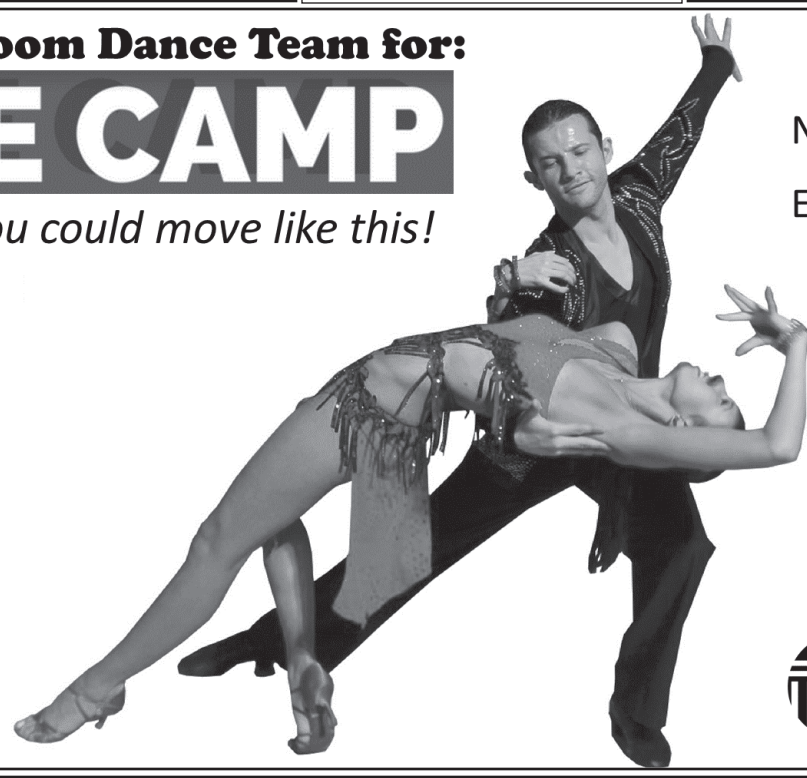
Thursday, Sept. 6
Lobby 13
7:30pm: Rumba & Swing
9:30pm: Ice cream social

Saturday, Sept. 8
Lobby 13
1:30pm – 5pm:
Performances & pizza
Chacha & Tango
Team match!



No experience or partner necessary!

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Event sponsored by Graduate Student Council

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Clubs & Teams Open House
Thur., Sept. 6th, 6-9 PM, N51-144

Combat Robotics Club \ Design for America \ Engineers Without Borders \
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MIT Robotics Team \ MIT Rocket Team \ MIT Solar Electric Vehicle Team \

Tour the shop and garage. See the projects. Meet the teams. Plus, free food!

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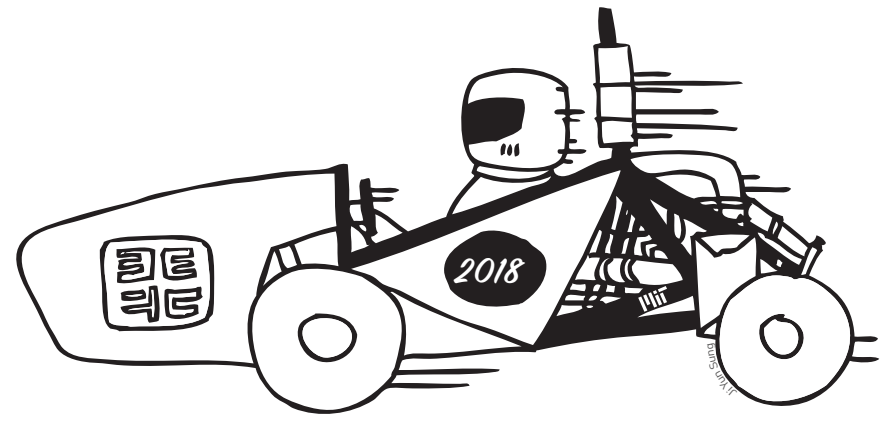

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Do you like doodling during class?
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Solution to Maseeh?

from page 12

4	3	6	1	8	5	9	7	2
9	8	2	6	4	1	5	3	7
2	1	4	8	6	3	7	5	9
6	5	8	3	1	7	2	9	4
8	7	1	5	3	9	4	2	6
5	4	7	2	9	6	1	8	3
3	2	5	9	7	4	8	6	1
1	9	3	7	5	2	6	4	8
7	6	9	4	2	8	3	1	5

Solution to School

from page 11

8	7	3	6	1	5	2	9	4
4	1	9	2	3	7	5	8	6
5	6	2	4	9	8	1	7	3
9	4	8	1	2	6	3	5	7
6	3	5	7	8	4	9	1	2
7	2	1	9	5	3	4	6	8
2	5	7	3	6	9	8	4	1
1	9	4	8	7	2	6	3	5
3	8	6	5	4	1	7	2	9

Solution to P/NR

from page 11

2	3	6	5	4	1
4	5	2	1	6	3
3	4	1	6	5	2
1	2	5	4	3	6
6	1	4	3	2	5
5	6	3	2	1	4

Solution to Trio

from page 11

A	L	S	O	■	S	E	W	E	R	■	S	U	R	F
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I	M	C	O	M	I	N	G	T	H	R	O	U	G	H
T	U	R	F	■	S	U	I	T	E	■	O	H	I	O
U	S	A	F	■	I	D	L	E	R	■	L	O	V	E
P	E	P	S	■	N	E	E	D	S	■	S	H	E	D

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should say grammar

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MIT Division of Student Life

Traversing the Oregon Trail by… solar car?

SEVT and the 2018 American Solar Challenge

By Wendy Trattner

This summer, I drove across the country in a solar-powered car. Yep, never thought I'd say that.

To be specific, my team and I completed a 1,762.7 mile race from Nebraska to Oregon in our homemade solar-powered car, named Flux. We made it from the start to the finish line all on solar power and a single battery charge, and it was no easy feat.

Some background: I am a member of MIT's Solar Electric Vehicle Team, one of the student clubs sponsored by the Edgerton Center. We're a group of 20 or so students whose idea of fun is getting together on weekends to design, build, and test our solar car and then push it (and ourselves) to the limit in a grueling endurance race every two or three years.

This summer's American Solar Challenge was the first race that any current SEVT members had attended. So it was a fantastic feeling when we finished in fifth place, right behind some of the top teams in the world, including Western Sydney and the University of Michigan. In total, of the roughly 20 teams who came to compete, only six teams completed the race.

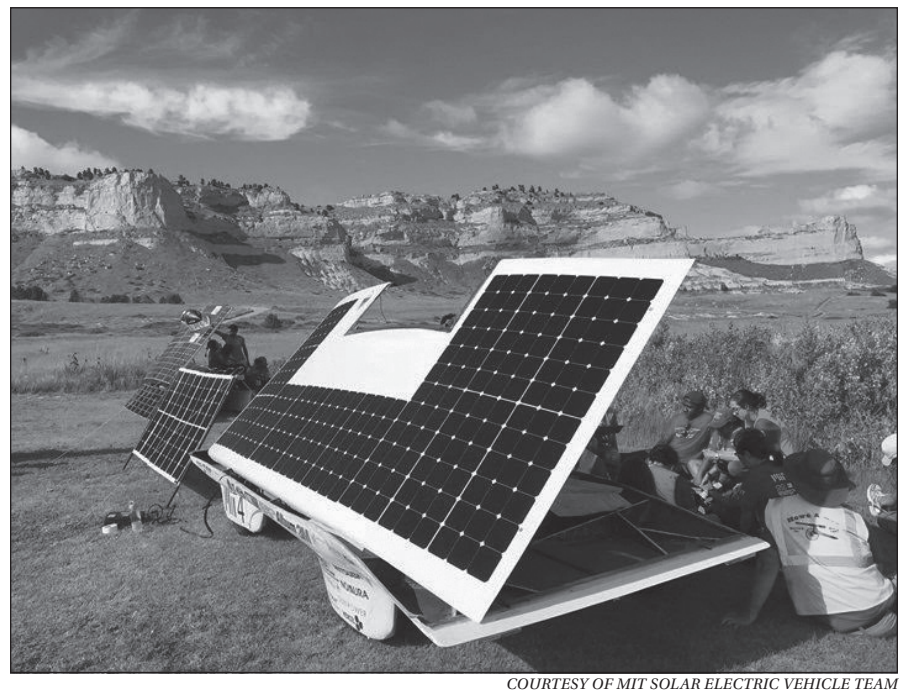
The entire solar challenge lasted about 2.5 weeks and was split into three portions: the testing, the qualification track event, and the road race itself. The first few days were dedicated to safety inspections and ensuring that our car met regulations. Then, we moved to dynamic testing, where we slammed on the brakes repeatedly to prove that our car could handle real road conditions. We had to scramble to fix some issues, but we were able to qualify for the next round at the last minute.

After passing the tests, we got on a race car track with the other teams and competed in the Formula Sun Grand Prix. This final qualifying race required us to complete either 96 laps (200 miles) in one day or 143 laps (300 miles) in two consecutive days to prove that our car could handle sharp turns and run reliably in the road event.

As one of the drivers, I have to say that this part was pretty exciting. I felt like a real race car driver, passing other cars, navigating the shortest path for turns, cranking to high speeds on straightaways, and revving my battery. I even got to spin out! And that, my friends, was how we discovered a major issue with our suspension system on the first day, which we spent the rest of the day fixing. (At the end of the race, we won a box of donuts for "attempting circular motion.") We finished our required laps on the second day in fourth place and moved on to the nine-day road trip.

Along the Oregon Trail, stopping points were located at national parks and museums, where we camped and went hiking. Some of the highlights included Scott's Bluff and Craters of the Moon, a national dark sky zone where we woke up at 3 a.m. to see shooting stars, the Milky Way, and incredible constellations. We also stopped at random motels and sketchy campgrounds along the way. Scattered throughout endless hours of driving were high-adrenaline encounters with thunderstorms, hail, and high-speed winds. Although the car sustained some scratches and dents from our driver's canopy flying off into the road several times, it survived to finish strong.

Through all these lovely experiences, we came together as a team, worked hard together, and found out that duct tape and velcro can fix just about anything. In all honesty, it was incredible to complete the race with such an amazing group of people, all of whom had put their literal blood, sweat, and tears into making Flux run. Solving our mechanical issues required ingenuity and teamwork, and from this process we all grew immensely as engineers and as people.



COURTESY OF MIT SOLAR ELECTRIC VEHICLE TEAM

Teams charge their battery packs at Scotts Bluff National Monument after a day of racing.

Moving forward, we will soon begin designing our next vehicle, which will be faster, more efficient, and more awesome than Flux. We intend to use what we learned at the American Solar Challenge to improve our suspension, braking system, aerodynamics, and weight distribution for a car that is sure to perform well at the next race.

P.S. We could use help! (I am shameless.) We take new members any time, with no prior experience necessary. New members learn hands-on engineering techniques from experienced members, get access to our shop, and get to make new friends! Just email gosolar@mit.edu or visit our website for more info. (Seriously, I joined the team with NO engineering experience, and now I want to major in mechanical engineering.)

Wendy Trattner is a 2021 in Mechanical Engineering and a member of MIT's Solar Electric Vehicle Team.

ADVICE

Concerning your confessions

Auntie Matter on the estival emanations of our esteemed associates

By Auntie Matter

If you have questions for Auntie Matter, please submit them at tinyurl.com/AskAuntieMatter. Questions have been edited for length, clarity, and content.

This week, in response to MIT Summer Confessions posts, Auntie will give yet more unsolicited advice. Remember, folks, even your (technologically incompetent) aunt can read a public page!

Dear MIT Summer Confessions,

I've been freaking out because I can't figure out how to balance the requirements for both of my majors. It's been driving me up the wall for over the past two semesters and I think I just can't handle it. I used to want to double because I had "diverse interests," but I don't think I care anymore. Is there even a point in having a double major? It seems useless now that I really think about it.

— Academically Ambivalent

Dear Ambivalent,

When you major in a field, you gain two things (in Auntie's mind; perhaps ask a professor in your chosen fields what they think): first, others recognize your proficiency in the field; second, you can be assured that your study is at least somewhat comprehensive, because someone experienced in the field devised it. You do not need to major in something to be passionate about it, to gain knowledge in it, or even to have a future career in it. As it turns out, your college major doesn't determine where you go in life. If a double major is making you miserable, think about why you want that double major. Do you need both credentials? (Doubtful.) Do you want to make sure you have completed a prescribed course of study in two fields, because you want to ensure you do not miss anything? (Possible, but you could still just ask a professor in your second field what they believe you need, and do that.) Indeed, not having two majors might let you develop the skill of determining what you want to learn, not merely following requirements. If you do not need a second major for credentialing, Auntie would encourage you to take classes because you are interested in them, not to get more words put on your diploma.

On a personal note: Auntie has a major in STEM and a minor in the humanities, but she spends similar amounts of time on both. Auntie's love of the arts and letters has not demanded that she adopt a second major, merely that she use her time in college to pursue the full breadth of her interests. She suspects you could do the same.

And now, Auntie will tackle some short queries, again from MIT Summer Confessions.

Do I ask her out and risk making our friendship awkward or do I let things be?

Please see Auntie's previouswriting on similar matters. In summary: tell her your feelings, but don't overwhelm her with them. If she does not reciprocate, it will be a challenge to your friendship, but Auntie believes the two of you could get through it.

CI-H recommendations?

17.20, CC.111, 21H.181, 21H.134, 17.309. (Auntie has a proclivity for political science and history. What might her minor field be?)

You are beautiful, but that pales in comparison to your personality.

Auntie has included this as an example of the sort of compliments she expects from her readers and (if you are so very lucky) her suitors.

Phrases that you can say both in lecture and during sex?

It's okay, I only need to remember this material until tomorrow night.

When am I ever going to use this?

I'm totally confused as to what you expect me to do, Professor!

Can I get extra credit for this?

Did anything replace dildo.io?

Your mom.

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Front image: Cassandra Rodriguez

MIT List Visual Arts Center

MOVIE REVIEW

The horrific story of Willi Herold

‘If you’ve done something wrong, then at least admit it’

★★★★☆

The Captain

Directed by Robert Schwentke

Written by Robert Schwentke

Starring Max Hubacher, Milan Peschel, Frederick Lau, Bernd Hölscher

Rated NR

Exclusive engagement opens Sept. 7

Landmark’s Kendall Square Cinema

By Nathan Liang
ASSOCIATE ARTS EDITOR

Imagine running for your life from a group of merciless Nazi soldiers. They’re hunting you because you’ve deserted your duties to the motherland and they will stop at nothing until they have ensured your death. Once making your miraculous escape, you roam the countryside until you come upon a lone car with nothing in it but a suitcase and a basket full of apples. In the suitcase lies a captain’s uniform. Do you don it for mere protection from the cold? Do you don it for its rank and power? In Willi Herold’s (Max Hubacher) story, he takes the uniform for the latter reason while ravenously eating one of the apples, a telling indication of the young soldier’s future decisions.

Based on the true story of the Executioner of Emsland, the black and white film starts off with the aforementioned heart-pounding chase before settling into a slower-paced examination of Willi Herold’s questionable actions. While practicing the role of captain next to the abandoned car, Herold soon runs into another lost deserter who easily falls for his act despite the comically oversized uniform. On his journey’s end to Work Camp II, Herold gathers a ragtag following of fellow deserters who help bolster his facade.

Upon arrival at Work Camp II, an imprisonment camp solely for German army deserters, Herold begins his reign of terror. Quickly overthrowing the judicial authority of the camp, Herold rallies the trigger-happy and bloodthirsty to the murder of over a hundred prisoners. (The scenes highlighting such murders are *definitely not* recommended for the faint of heart.)

Now, one might ask, “Why make this film?” It’s gruesome and maddening to watch, but it’s a lesson that doesn’t seem to be understood enough in today’s world. Films like *The Captain* are created in order to remind us that we should not repeat history and that we can always exercise our free will and do the right thing instead of complying for the sake of ease. As the film shows us, all it takes is an authority figure to bring out the worst in people. The supporting characters who help contrast Herold’s “kill-everyone” sadist personality also display this concept throughout the film:, from Kipinski (Frederick Lau) whose fight-prone personality is only bolstered by Herold’s authority, to Freytag (Milan Peschel) who provides a refreshing conscience against Herold’s inhumane actions until he eventually (and disappointingly) caves at the end.

COURTESY OF MUSIC BOX FILMS

Willi Herold (Max Hubacher) deals out a cruel death sentence.

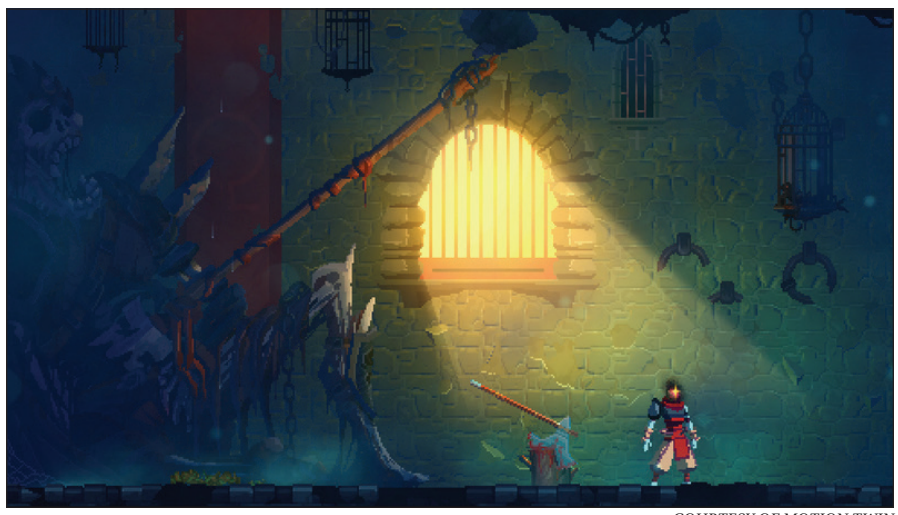
On another note, the fact that the film is black- and- white reminds me of *Schindler’s List*, another World War II era film. Both focus on the atrocities that happened during this time, though *The Captain* is definitely more heavy-handed in showing the audience the unspeakable. Another difference is that the monochromatic aesthetic is only ever interrupted twice throughout the film: when the title of the film flashes on screen in an ominous red, and when the present-day field that has replaced the deserter imprisonment camp is shown.

While his film is chilling and horrifying, Schwentke hopes to provide audiences with Herold’s perspective, shaped by his circumstances and the times, in order to make us think. Would you have done the same were you in his shoes? Would you have done differently? Are we not, in fact, complicit in similar moral dilemmas today? In Schwentke’s words, “They are us. We are them. The past is now.”

VIDEOGAME REVIEW

The first 48 hours of *Dead Cells*

You die a lot



COURTESY OF MOTION TWIN

The protagonist reawakens in the prisoner’s quarters.

★★★★★

Dead Cells

Developed by Motion Twin

Rated T for Teen

Available on PS4, Switch, Xbox One, and PC

By Jynnie Tang

Dead. Again. A glob of green goop oozes back into our corpse (rotting beside an even larger rotting corpse). Our character ambles up and, in a flash of blue, we’re alive. Again. And it’s back into the breach again, dear friends.

I’ve spent the last three days after REX dying in *Dead Cells*, a roguelike, metroidvania (a term I learned researching this game) sidescroller. You play the cheeky glob reanimating prison corpses and slashing through a monster-ridden world. As a roguelike, every death is a restart, and *Dead Cells* is hard, so you die a lot. And restart. From the beginning. A glob of green goop falling into a corpse. Again and again. But *Dead Cells* is about restarting over and over. Each run is about getting good for the next run, but restarting is not as frustrating or as repetitive as it may sound.

Dead Cells thrives off its replayability. The same map’s twisting corridors and hidden secrets are different each time around, being procedurally generated. While on the rare occasion you’re thrown into a map you can’t finish, the mutating world makes rediscovery exciting and challenging. You’re not merely running through the same map over and over again. With the changing environments, you pick up different weapons and blueprints. You can vary your arsenal to adapt to your play style or simply your mood (want to run shields only? You can!).

Each death is not a complete reset, though. While each death wipes you of all the cells, stat boosts, and weapons you’d collected, you can invest in permanent perks or upgrades. Weapons unlocked remain discoverable in subsequent runs. Additionally, while maps reconfigure themselves, they retain similar features and types of monsters encountered. Knowledge of monster attack patterns and strategies to approach them is useful from run to run — the Ramparts are separated by gaps, and the Clock Tower is mostly climbing — and learning what weapons synergize well, how to combo, and other skills allows you to improve.

Dying is frustrating and easy, but the game assures you of progress and promises even more if you just try again. Each new map discovered, rune absorbed, and blueprint unlocked attests that I’m getting closer to the end. And, in general, play just feels good. Every swing of a rusty sword and parry of a greed shield III feels incredibly satisfying. The basic controls (I played on PS4) are intuitive and also clearly laid out on screen for the forgetful. A run or two in and the controls become instinctual. Some techniques like downward smashing are not explained but can be intuitively discovered by those familiar with such moves. *Dead Cells* keeps me hurling myself in again and again to get better and better.

The world of *Dead Cells*, while infested with zombies and teleporting swordsmen, is gorgeous. The story is subtly integrated into the mutating environment with varying examinable artifacts and characters. Story elements are optionally accessed as well, so speed runs are not impacted. Your character’s expressive gestures also render an entertainingly sassy personality (surprising for a green glob). While I have yet to beat the game (or ascertain why our single celled organism keeps trying again and again), *Dead Cells*’s environmental storytelling and gameplay, put simply, is fantastic. Maybe it’s trying to find a non-infested, Malaise-free paradise. Or maybe it just finds each run as invigorating and fun as I do.

Got a lot on your mind?

Share some thoughts with us!
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ARTS ARTS ARTS

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THEATER REVIEW

Her Name is Aurora

Glitz! Glamour! Torture! *Kiss of the Spider Woman* has it all!

★★★★☆

Kiss of the Spider Woman

Directed by Rachel Bertone

Book by Terrence McNally

Based on the novel by Manuel Puig

Boston Lyric Stage

Aug. 31–Oct. 7

By Johnson Huynh
ASSOCIATE ARTS EDITOR

Kiss of the Spider Woman is an unabashedly queer play set in the darkest of places — prison. The musical follows a homosexual window dresser, Luis Molina (Eddy Cavazos), while he waits out the rest of his eight-year sentence in an Argentinian prison. He has been incarcerated for the corruption of a minor and thrown behind bars. Unlike the other prisoners, who waste away in the darkness, Molina lives his life with glitz and glamour. He is obsessed with the starlet, Aurora; the only role of hers that he doesn't love is the Spider Woman (Lisa Yuen), who can kill people with a kiss.

The lead actors' acting is spectacular. With Cavazos and Taavon Gamble, who plays Molina's cellmate Valentin, headlining the performance, it was a pleasure to see the two slowly open up to one another. Cavazos in particular stole the show. He entertained us with the same level of melodramatic flair as Aurora does. The musical skyrockets to a kitschy reproduction of most over dramatic 1930s films when Cavazos graces the stage. Meanwhile, the supporting actors don't invigorate the performance as well as he does. They often feel like side-pieces, used to exaggerate Molina's overtness.

In terms of the stagecraft, Lyric Stage goes for another low-tech stage. The set is underutilized, with few outstanding features to point out. The bars which surround Valentin and Molina are reminiscent of a spider web. Otherwise, the set design is nothing new. Projection, on the other hand, is used heavily to summon Hollywood onto this stage. The floor illuminated with the outlines of a web, again symbolizing the Spider Woman's dominion over life. The placement of the projection got confusing sometimes because the screen was placed on the second floor of the stage. Whether this is due to the small size of Lyric Stage or bad decisions is unknown. However, it does raise some questions about the overall cohesion of the set pieces.

While the performance is technically underwhelming, it never forgets its glamorous roots. The choreography is delightful. Yuen stars in most of the dances; true to her to character, she glows each time she spins, a smile on her face as she does so. Not all of the numbers involve her, but the ones that do are an idyllic break from the gloom of the set.

At the end of the day, this is a musical that's unashamed to honestly portray its main character. In this modern era, Molina never questions their desires to be a woman, becoming a transgender icon in the process. It's a story about how masculinity and homosexuality are not mutually exclusive and how love can bloom from even the most dire of situations. The performance does fall into old problems that Lyric Stage has with musicals — shallowness of the stage, acoustic dead zones, etc. Even with technical downfalls, it is still a production that anyone interested in seeing an honest love story, with all its complications, theater lovers should watch.

COURTESY OF BOSTON LYRIC STAGE

Molina (Eddy Cavazos) dances in the infirmary with nurses.

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OFF THE BEATEN PATH

‘So far I’ve never lost a case before any judge’

The Invisible Guest thrills with its countless twists and turns

COURTESY OF FILM FACTORY ENTERTAINMENT

Adrián Doria (Mario Casas) and Laura Vidal (Bárbara Lennie) discuss their options.

By Nathan Liang
ASSOCIATE ARTS EDITOR

Whether it be music, film, theater, or even a lesser known Netflix series, art in its many forms inspires people from all walks of life. With “Off The Beaten Path,” we hope to take some of the more obscure gems that have inspired us and share them to our readers for the express purpose of mutual enjoyment.

To kick off this column, I am highlighting *The Invisible Guest*, a Spanish foreign film that delves into the world of murder mystery thrillers.

After Adrián Doria (Mario Casas) is found locked in a hotel room with his dead mistress, Laura Vidal (Bárbara Lennie), he is convicted for her murder. This threatens his status as a successful tech CEO and ruins his relationship with his wife and child. Full of pride and arrogance, Adrián is desperate to find a solution to the gaping hole in his alibi to prove his alleged innocence. Welcome Virginia Goodman (Ana Wagener), a highly regarded witness preparation expert who agrees to come out of retirement to take Adrián’s case as her last. Right off the bat, she establishes her expectations with the young businessman: “Your testimony has holes, and I need details. Plausibility is based on details. I can use them to convince the world that you’re innocent... So far I’ve never lost a case before any judge, but I need you to cooperate.”

This then sets into motion the many twists, turns, and backflips the story will take you, but don’t worry about getting confused along the way. Through Virginia Goodman’s observations, each new development is thoroughly explained and implemented to either add or subtract from the current narrative at play, and that’s one of the things I absolutely love about this film. The dialogue between Adrián and Virginia Goodman is like a game of cat and mouse, except sometimes you’re not even sure who’s who. As each new alleged alibi is brought up and examined in its entirety, you’re waiting on the edge of your seat for the truth to eventually reveal itself.

I’ve watched *The Invisible Guest* at least five times, with friends and family alike, and I’ve always found something new to pick out and analyze each time. The writing that went into *The Invisible Guest* is clever yet tense, but the excellent acting is also another factor into what makes the film great. If Adrián Doria wasn’t as pompous and self-preserving or if Virginia Goodman wasn’t as delightfully quick-witted, the film would still have been great in concept but incredibly bland and morbidly confusing in execution.

Thankfully, the reality is that the film had a great production team and cast, so the next time you’re browsing through Netflix and uncertain of what to watch, this gem is definitely there (hopefully) to save you from boredom!

The Invisible Guest/ Contratiempo

Directed by Oriol Paulo

Screenplay by Oriol Paulo

Starring Mario Casas, Ana Wagener, José Coronado, and Bárbara Lennie

Rated R

Available on Netflix

THEATER REVIEW

‘I thought I could do it. I really thought I could.’

MTG’s *You’re a Good Man, Charlie Brown* examines life through a childish lens

You’re a Good Man, Charlie Brown

Directed by Paul Gallagher

Produced by Kimberly Dauber

Book, music, and lyrics by Clark Gesner

Based on the comic strips by Charles M. Schulz

Kresge Little Theater

Aug. 31, Sept. 1, Sept. 7–8, and Sept. 13–14 at 8 p.m.
Sept. 2 and Sept. 15 at 2 p.m.

By Lani Lee

As one of MTG’s more realistic shows, *You’re a Good Man, Charlie Brown* portrays the worries, passions, and day-to-day life of unique characters. Their uniqueness provides a good balance of personalities, and there are some parts of every character that are relatable to the audience. The characters’ seemingly trivial troubles and personalities, though exaggerated, help us discover things in ourselves and look back at our actions.

At first glance, the musical seems to be written for children, because all the characters are children and because their “serious” problems are insignificant to older audiences. I distinctly remember watching *A Charlie Brown Christmas* and other television specials as a child and enjoying the music and the fun all the characters had. My mother would always watch with me, and I used to wonder why she was just as interested as I was. I realize now that it’s because parts of the characters really respond to our thoughts in our lives. The show exposes themes that transcend age and expresses characteristics that are fundamentally human.

I believe that the relatability of the musical comes primarily from each character having their own developments and the story being episodic rather than having a central, significant conflict. This structure may be related to the musical being based off of the comic strip. Like the comic strip, *You’re a Good Man, Charlie Brown* is relaxing to watch, since there are no heart-grappling issues or things to remember as the show progresses, and because the comedy is light and easy to understand. In turn, each “episode” helps us understand the characters better, some even helping the characters reevaluate themselves.

Take “My Blanket and Me,” for example — Lucy (Kitty Drexel) teases Linus (Allan Sadun ’17/G) because he is too childish to give up his blanket. Linus, trying to prove his “independent station,” abandons his blanket but frantically returns to it within a couple seconds. Both the characters and the audience discover that Linus, who is well-spoken and mature most of the time, has something he clings onto for comfort. But, as the director of this production (Paul Gallagher G) says, “doesn’t everyone continue to cling to things that make them comfortable?” In this way, each of these characters’ growth shows us something that the audience empathizes with.

Another good musical number in the show was “The Book Report,” where Linus, Lucy, Charlie Brown (Geoff Hegg ’17) and Schroeder (Hubert Hwang ’07) all write a report on Peter Rabbit. Here the audience can see the difference in all of the characters’ thought processes. Each musical number is unique both musically and thematically, and the music in “The Book Report” helps reemphasize how different each character is. I personally appreciated the infusion of classical music in the show, as seen in “Schroeder” and “Beethoven Day,” and the particular mix of fun, jazzy songs like “Suppertime” and softer, more reflective songs like “Happiness.”

This production is smaller compared to past MTG shows I’ve watched; the cast consists of only six characters and an orchestra of seven parts, with Matt Putnam ’09 piano-conducting in the pit. Because it was small, each character had bigger roles, which emphasized the characters themselves and highlighted the talents of all members of the production. The acting was superb; it felt as though the characters came alive because of who was casted for them.

DANIEL LANDEZ

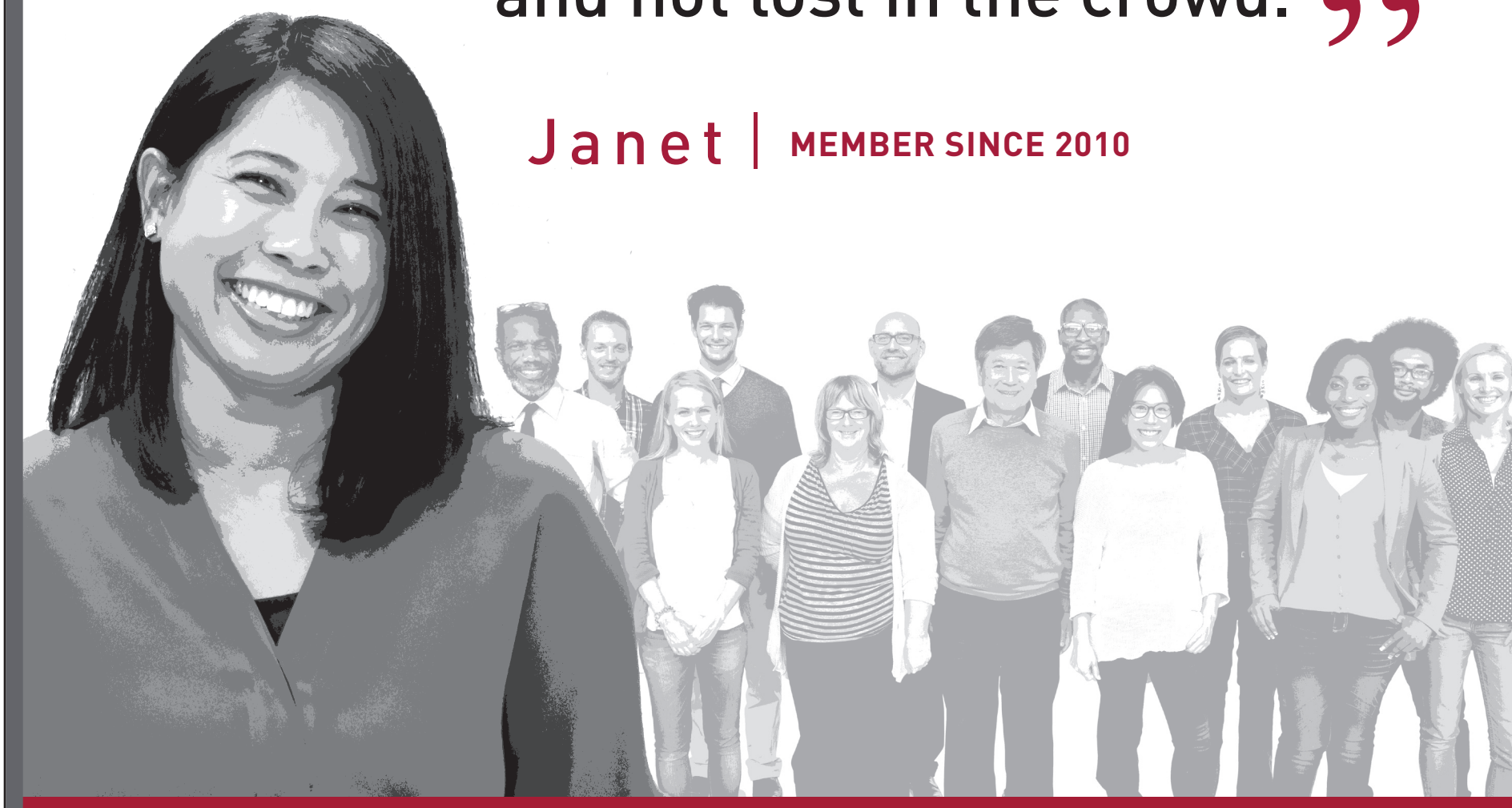
Schroeder (Hubert Hwang ’07), Snoopy (Christina Wettersten G), Charlie Brown (Geoff Hegg ’17), Sally (Adrianna Amaro ’20), Lucy (Kitty Drexel), and Linus (Allan Sadun G) sing about Beethoven’s birthday.

Little Kresge, as designed, was small enough to make the experience a little more intimate. The characters seemed more real, and watching was a pleasure, especially since the audience was all laughing together. This will be a light, fun watch before the semester becomes busy, so why not go check out and see what you relate to in these characters?

ARTS ARTS ARTS

“I feel part of a community and not lost in the crowd.”

Janet | MEMBER SINCE 2010



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Back to School

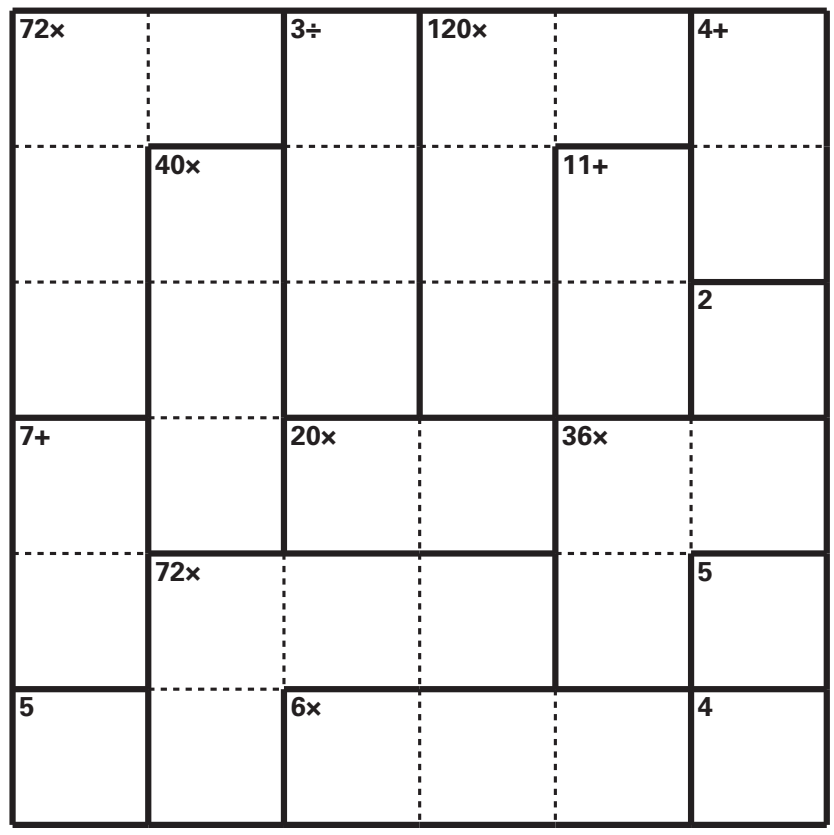
Solution, page 4

8				1		2		
			2		7		8	6
5		2				1	7	
9	4		1					
		5				9		
					3		6	8
	5	7				8		1
1	9		8		2			
		6		4				9

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

Enjoy P/NR

Solution, page 4



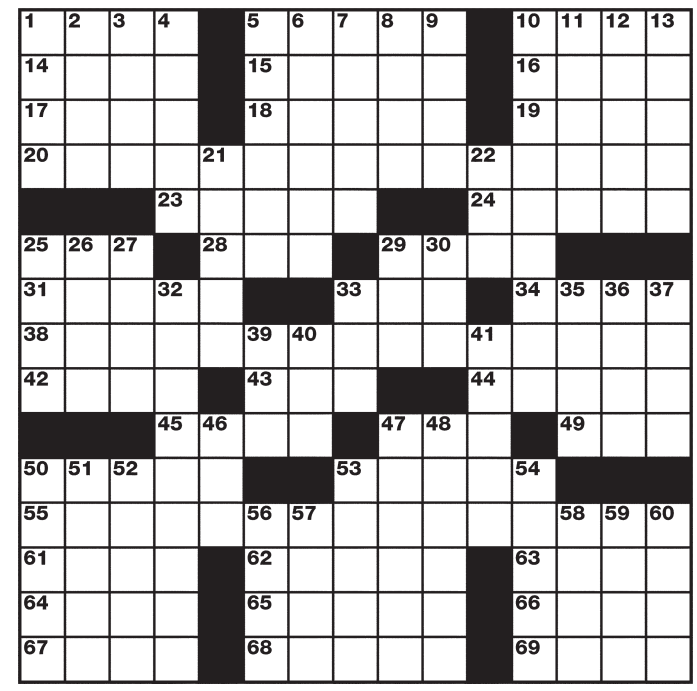
Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.

Nonrhyme Trio by Billie Truitt

Solution, page 4

ACROSS
1 "Not only that . . ."
5 Urban drainage system
10 Ride a board on a wave
14 Slightest bit
15 Wear away
16 Person from Bangkok
17 Finance degs.
18 Deck's 52
19 Chimed
20 Comedian's between-joke phrase
23 Reduce to tatters
24 Arm of the sea
25 Successful song or film
28 HS diploma substitute
29 Apt. house, for example
31 Greatly impressed
33 Take to court
34 Forehead
38 Challenge to a bully
42 Prefix meaning "against"
43 __ day now (soon)
44 Banish
45 Sticky cellophane strip
47 Convent dweller
49 Unused
50 Sci-fi beam
53 Source of ancient fables
55 "Make way for me!"
61 Gang's territory
62 Multi-room hotel accommodation
63 Cleveland's state
64 Flying military grp.
65 Lazy person
66 February 14 sentiment
67 Energizes, with "up"
68 Requires
69 Backyard storage building

DOWN
1 Goals of projects
2 Tip of an ear
3 Hollywood headliner
4 Desert caravan stop
5 Well-protected
6 Cleared a blackboard
7 Planet
8 Swirling current
9 Take a break
10 Container for valuables
11 Van rental brand
12 Mountain chain
13 Boxing contest
21 "Well, golly!"
22 Concealed
25 Slangy greeting
26 Get __ the ground floor
27 Tightly stretched
29 School vehicle
30 Zodiac lion
32 Uncollectible debts, to accountants
33 Pigpen
35 Completely destroy
36 Stare at
37 Cry after a close call
39 Short snooze
40 Washington's bill
41 Male singing voice
46 Biceps locale
47 Earned after taxes
48 Theater greeters
50 Illuminated
51 Cause to chuckle
52 Paper fragment
53 Nimble



54 Motel swimming spots
56 "Beauty __ the eye . . ."
57 Unclothed
58 "This doesn't look good"
59 Donate
60 Did some weeding

First Day by Ivy Li

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The Quest is seeking project ideas of all kinds, including those centered around human-intelligence-inspired approaches, accelerating research or improving education, and exploring ethics, policies or social issues around intelligent systems and society. All proposed projects should be ambitious, risky and have the goal of being transformative.

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Featuring presentations by:

Antonio Torralba
Director of The Quest; MIT Director of the MIT–IBM Watson AI Lab; Professor of Electrical Engineering and Computer Science

James DiCarlo
Director of The Quest Core; Head, MIT Department of Brain and Cognitive Sciences; Peter de Florez Professor of Neuroscience

Nicholas Roy
Director of The Quest Bridge; Professor of Aeronautics and Astronautics

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